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I

Geo. W. Moor,

Cart. Coll.,  
N. H.,

1844.





I

Geo. W. Moor,

Sart. Coll.,  
N. H.,

1840.



**LESSONS**  
**IN**  
**ENUNCIATION;**  
**COMPRISING A**  
**COURSE OF ELEMENTARY EXERCISES,**  
**AND A STATEMENT OF**  
**COMMON ERRORS IN ARTICULATION,**  
**WITH THE**  
**RULES OF CORRECT USAGE IN PRONOUNCING.**  
**TO WHICH IS ADDED**  
**AN APPENDIX,**  
**CONTAINING RULES AND EXERCISES ON THE MODE OF ENUNCI-**  
**ATION REQUIRED FOR PUBLIC READING AND SPEAKING.**

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**BY WILLIAM RUSSELL,**  
**ED. JOURNAL OF EDUCATION, (FIRST SERIES.)**

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**BOSTON**  
**CHARLES J. HENDEE,**  
**AND**  
**G. W. PALMER AND COMPANY.**  

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**1838.**



**DISTRICT OF MASSACHUSETTS, TO WIT:**

*District Clerk's Office.*

BE it remembered, that on the second day of Nov. A. D. 1830, in the fifty-fifth year of the Independence of the United States of America, William Russell, of the said District, has deposited in this Office the Title of a Book, the right whereof he claims as Author, in the words following, to wit:

Lessons in Enunciation; comprising a Course of Elementary Exercises, and a Statement of Common Errors in Articulation, with the Rules of correct Usage in Pronouncing. To which is added an Appendix, containing Rules and Exercises on the Mode of Enunciation required for public Reading and Speaking. By William Russell. Ed. Journal of Education, (First Series.)

In conformity to the act of the Congress of the United States, entitled, "An Act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies during the times therein mentioned;" and also to an act, entitled, "An Act supplementary to an act, entitled, An Act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies during the times therein mentioned; and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

JNO. W. DAVIS,  
*Clerk of the District of Massachusetts.*

**STEREOTYPED BY LYMAN THURSTON AND CO.,  
BOSTON.**

11-30-55 Miss Esther A. Hosley and Mrs. Walter E. Short gift

## PREFACE.

No branch of elementary education is so generally neglected as that of reading. It is not necessary, in proof of this assertion, to appeal to the prevailing want of appropriate elocution at the bar or in the pulpit. The worst defects in reading and speaking are by no means confined to professional life, and occasions which call for eloquent address: they extend through all classes of society, and are strikingly apparent in the public exercises of colleges, the daily lessons of schools, in private reading, and in common conversation. The faults now alluded to, are all owing to the want of a *distinct and correct enunciation*, which, whatever may become of higher accomplishments, would seem to be alike indispensable to a proper cultivation of the human faculties, and to the useful purposes of life.

It is unnecessary here to enlarge on the intellectual injuries arising to the young, from the want of early discipline in this department of education; or to speak of the habits of inattention and inaccuracy, which are thus cherished; or of the degradation of the English language from its native force and dignity of utterance to a low and slovenly negligence of style, by which it is rendered unfit for the best offices of speech.

The following pages are respectfully submitted to parents and teachers, as a means of remedying such evils, and of devoting a *seasonable attention to the formation of correct habits of enunciation, in the elementary instruction of children*. It is hoped, also, that the work may be found serviceable to pupils in whose early lessons in reading the subjects of articulation and pronunciation may have been passed over too slightly.

The appendix is designed for the use of students still more advanced, who may be disposed to devote their attention to the elements of elocution, with a view to professional purposes,

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and for the assistance of teachers who may feel desirous of prosecuting the subject of enunciation beyond the necessary limits of the elementary lessons and exercises in the first part of the book. The object in view in the appendix may, at first sight, appear so distinct from that of the lessons contained in the body of the work, as to require a separate volume. But a due attention to the subject, will, it is thought, be sufficient to show, that as the design of instruction in this department of elocation is to supply *elementary* deficiencies, whether in the young or in adults, it was necessary for the purposes of the latter, as much as of the former class of students, that the book now offered to them should furnish a manual for practice on the *rudiments* of enunciation.

*When the following pages are used in the instruction of young children, the lessons should be commenced with those exercises in enunciation, in which the words are chiefly monosyllables.*

Boston, June, 1830.

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#### ADVERTISEMENT TO THE SECOND EDITION.

A change in the order and succession of the pages, has been made in this edition. This alteration is designed for the greater convenience of using the book in *primary and other elementary schools*, in which the teacher's first endeavor should be to have the pupils well grounded in the elements of the language, so as to anticipate and prevent the forming of incorrect habits of enunciation.

Teachers who make use of the work with pupils who have already fallen into habitual faults, may find it useful, perhaps, to commence with the exposition and classification of errors, as occurring in the lesson on articulation.

To meet the views of teachers who prefer to follow rigidly Walker's system of pronunciation, a few words have been suppressed, in arranging the classes of words presented as exercises.

Boston, Nov. 1830

## EXERCISES IN ENUNCIATION.

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*Note to Teachers.*—The following exercises embrace all the elementary sounds of the English language, with the most important among those that occur in combinations which are liable to mispronunciation. A correct and careful articulation of them, if practised with due frequency and continued for a length of time *sufficient to render accuracy habitual*, will secure a distinct and appropriate enunciation in all exercises of reading and speaking. To attain this result, the following points require particular attention, on the part both of the pupil and the teacher:

1st. That the exercises be always performed with great force and clearness of articulation, so as to become a useful form of discipline to the organs. The aim of the learner should be, in every case, to give *the utmost articulate force of which his voice is capable*.

2d. The *sound* of each element should be perfectly at command, before the pupils are allowed to proceed to the enunciation of the words in which they are exemplified.

3d. Great care must be taken to avoid a formal and fastidious prominence of sound on unaccented syllables: every word, though uttered with the utmost energy, must retain *the proportions of accented and unaccented syllables in their natural and appropriate pronunciation*,

*Table of the Elementary Sounds of the English Language.*

[The elements contained in this table should be practised, with and *without* the words in which they are exemplified, with great attention to accuracy, and repeated as a daily preliminary exercise.]

## VOWEL SOUNDS.

1. *A*, as in the word  
Fate;  
*AI*, as in Ail;  
*AY*, as in Lay.
2. *A*, as in Far;  
*AU*, as in Launch.
3. *A*, as in Fall;  
*AW*, as in Awe;  
*AU*, as in Laud.
4. *A*, as in Fat
5. *A*, as in Wash.\*
6. *A*, as in Rare;\*  
*AI*, as in Air;  
*AY*, as in Prayer.
7. *E*, as in Me;  
*EE*, as in Eel;  
*EA*, as in Eat;  
*IE*, as in Field.
8. *E*, as in Met;  
*EA*, as in Head.
9. *E*, as in Err;\*  
*EA*, as in Heard;  
*I*, as in Firm.

10. *I*, as in Pine;  
*Y*, as in Rhyme.
11. *I*, as in Pin;  
*Y*, as in Hymn.
12. *O*, as in No;  
*OA*, as in Oak;  
*OU*, as in Course;  
*OW*, as in Own.
13. *O*, as in Move;  
*OO*, as in Mood;  
*U*, as in True.
14. *O*, as in Nor.
15. *O*, as in Not.
16. *O*, as in Done;  
*U*, as in Tub.
17. *U*, as in Tube.
18. *U*, as in Pull;†  
*O*, as in Wolf.

## DIPHTHONGS.

19. *OI*, as in Oil;  
*OY*, as in Boy.
20. *OU*, as in Pound;  
*OW*, as in Down.

\* See 'exercises,' on these sounds.

† Not properly a separate sound, but rather that of No. 13, shortened.

# EXERCISES.

## CONSONANTS.

### *Labial Sounds.*

21. *B*, as in Bulb.
22. *P*, as in Pulp.
23. *M*, as in Mime.
24. *W*, as in Wan.\*
25. *V*, as in Vane.
26. *F*, as in Fife;  
*PH*, as in Phial;  
*GH*, as in Laugh.

### *Dental Sounds.*

27. *D*, as in Dead.
28. *T*, as in Tent.
29. *TH*, as in Thin.
30. *TH*, as in Thine.
31. *J*, as in Joy;  
*G*, as in Giant.
32. *CH*, as in Church.
33. *SH*, as in Shape;  
*TY*, as in Nation;  
*CI*, as in Gracious;  
*CE*, as in Ocean.
34. *S*, as in Hiss;  
*C*, as in Cipher.

35. *S*, as in Trees;  
*Z*, as in Haze.

36. *S*, as in Measure.

### *Palatic Sounds.*

37. *K*, as in Key;  
*C*, as in Cake;  
*CH*, as in Chorus;  
*Q*, as in Queen.

38. *G*, as in Gag.

39. *Y*, as in Ye.

### *Aspirate.*

40. *H*, as in Hail.

### *Nasal Sounds.*

41. *N*, as in No.
42. *NG*, as in Sing;  
*N*, as in Finger, Sink.

### *Sound of L.*

43. *L*, as in Lull.

### *Trilling Sounds.*

44. *R*, as in Rude.
45. *R*, as in War.†

### *Palatic and Dental Sounds combined.*

46. *X*, as in Ox; ‡
47. *X*, as in Example.‡

These sounds constitute all the elements of articulation in the English language. The exer-

\* Properly the same with No. 13, but shortened still more.

† See 'exercises,' on the letter R.

‡ Properly combinations formed by the union of Nos. 37. and 34, and of Nos. 38 and 35.

cises which follow are merely various examples of these rudiments, as they occur in different combinations; and the extent to which the exercises are carried, has been regulated by the tendencies of the young mind to inadvertency and forgetfulness, rather than by the absolute necessity of the case, as regards the actual number of the elements themselves. The exercises are also designed for lessons in pronunciation; and on this account it was necessary that they should be rendered as copious as possible, since this branch, not less than that of articulation, is much neglected in early instruction.

#### EXERCISES IN ENUNCIATION,

*Embracing the Elements of Articulation and the Rules of Pronunciation.\**

#### SOUNDS OF THE VOWELS.

*A as in the word Fate: Ai as in Ail, Ay as in Lay.*

The sound of A mentioned above is marked by Walker as the 'first' sound of this letter: it might be conveniently designated as the *long name sound*, from its quantity or *length*, and the circumstance of its forming the alphabetical name of the letter.

\* These exercises are chiefly a transcript from Angus's compend of Fulton's system of Orthoepey, and Smart's Practice of Elocution.—The words in the tables should be read with great force and distinctness: they may thus be made a useful organic exercise for imparting strength and pliancy of voice, as well as energy and clearness of articulation; they may serve also for mechanical discipline on inflections, if read in successive portions as marked in a few instances. The grave accent, or falling inflection, ( ` ) denotes the downward slide of voice as heard at a period: the acute accent, or rising inflection, ( ' ) denotes the upward slide usually heard at a comma. The application of these inflections is not necessary to practice in articulation, and

This vowel is not what it would, at first sight, appear to be,—a perfectly simple sound: it consists in reality of two sounds,—that which, in common pronunciation, commences the name of the letter, (ā) and that which, in a prolonged utterance, is heard at its close, and which approaches to the name sound of the vowel *e*. A clear and just articulation of the name sound of *a* has regard to this complexity of its nature, and closes with a very slight and delicate approach to the sound of *e*, so slight as to be barely perceptible to a very close observation. A common fault, in very bad taste, is to give this complex sound in a manner too analytical,—in the worst style of theatrical recitation and theatrical singing; thus, *Faieel*, *faieeth*; for *fail*, *faith*. The learner must guard against this affected articulation, in practising on the following words.

A'le áce àge, aim day bail, dale fail say,  
pave tape hail, haze may gaze, late maid  
nay, vail make fame, tail pay lade, jade  
gay sail, fate faith daily, fade make gate,  
take mail sale.

*A as in Far : Au as in Launch :*

Marked as the 'second' sound of *a*, in Walker's notation, and sometimes called the *Italian a*, from its prevalence in that language.

if found embarrassing, may be omitted. The early acquisition of them, however, will save much time in future lessons; and since the words in these exercises must all be articulated with one inflection or other, the inflection actually used may as well be regular as arbitrary. The punctuation of the examples is intended to aid the application of inflections.



There are two extremes of sound occasionally heard, which must be avoided in the pronunciation of the following words,—that of *a* too broad, and nearly like *a* in *all*; thus *Fawrm*, *fawther*, *smawrt*, &c. for *farm*, *father*, *smart*; and *a* too short, resembling the sound of *a* in *mat*, thus; *Färm* for *fârm*.

Ar`m àh há hàrm, bar car far par, tar aunt daunt gaunt, haunt jaunt taunt father, saunter gauntlet barb hark, mar garb harp dart, cart park marl snarl, barn arch bath path, harsh balm palm calf, half laugh charge charm, psalm farm alarm becalm.

*Same sound unaccented:\** Harmonious carnation incarnationsingular popular regularly.

*A as in Fall : Aw as in Awe : Au as in Laud :*

The 'third' sound of *a*, in Walker's notation, and called sometimes, though not with strict propriety, the German *a*.

The error to be avoided in the following class of sounds, is that of making *a* to resemble *o*; thus, *Oll* for *all*. Sometimes this error is so broad and coarse as to divide the sound into two parts; the first of which is the above *o*, and the second the *u* in *up*. *Oüll*, *föüll*, for *all fall*. These faults should be carefully avoided, as slovenly and vulgar.

A`ll hàll bàll cáll fàll, gall pall tall wall ward, warm wharf quart thwart false, warn

\* The unaccented sounds may be omitted, with very young learners.

walk chalk qualm halt, war warrior haw  
 daw maw, jaw saw law raw draw, straw  
 brawl drawl dawn lawn, awning yawn daub  
 fraud gauze, vault vaunt fault aught taught,  
 fraught sauce daughter halter lawful.

*A as in Fat :*

The 'fourth' sound, in Walker's notation, and sometimes termed the *shut* sound, because it is shut up abruptly at its close.

There are two extremes of error to be avoided in the following words,—that of *a too flat*, and divided into two sounds; thus, *māyŭn*, for *măn*, and that of *a, too broad*; thus, *pauss*\* for *păss*.

Bàt càt hàt màt pát sàt, rat vat blab sack  
 lad staff, had mall tan dram scrap pass,  
 have has glass class mass grass, asp grasp  
 clasp vast past fast, last mast ash hash  
 sash mash, waft raft graft grant craft shaft,  
 slant gland latch dance lance glance, trance  
 France chant branch crash slant, man can  
 gather rather alas advance.

*Same sound unaccented:* Abode abound  
 abate abash America Cuba, cabal capari-  
 son calamity traduce diadem calumniate.

*A as in Wash :*

Not separately marked by Walker, but given as the same with the fourth sound of *o*.

The common errors in the articulation of this

\* *a* as in *parse*.

sound, are that of making it too strikingly like that of *o*; thus, *whot*, or rather *wot*, for *what*,—and that of making the *a* too like that of the word *far*; thus, *whatt* for *what*.

Wàd squàd swáb,\* *wan* was *wasp*, *want*  
wast swash, quash quantity quality, squall  
squat swan, squash waspish qualify, what  
wash waddle.

*A*, *Ai*, and *Ay*, before *R* final or *R* followed by a vowel:

The errors commonly made in the following class of sounds, are (1st.) giving *a* too broad a sound, or the 'fourth' or *shut* sound, instead of one nearly resembling the 'first' or *name* sound; thus *æ*r for *air*, and (2d.) giving the long *name* sound too exactly, or too flat; thus, *æ*r for *air*.

The true sound of *a*, *ai*, or *ay* situated as mentioned above, avoids these extremes,—the former as coarse and vulgar, the latter as too precise and studied. The true sound approaches nearer to the latter than to the former. It cannot be expressed to the eye, and can only be generally described as the 'first' sound of *a* rendered a little obscure, by deviating very slightly towards the 'fourth.'

Bàre càre dàre fáre, mare pare tare ware,  
yare air fair lair, hair rare layer prayer,

\* The practice on inflection is now varied to the commencing series; the voice sliding upward at the terminating word of each clause, in the manner of incomplete expression, suspended or interrupted sense. The application of these inflections, however, is not strictly necessary, and may, as mentioned before, be omitted, if found difficult and embarrassing.

parent apparent repair stare, snare spare  
careful careless, rarely beware ensnare  
prepare, compare pair stair daring.

*E as in Me : Ee as in Eel : Ea as in  
Eat : Ie as in Field : or the 'first' sound  
of e, in Walker's notation.*

The errors in the articulation of this sound arise chiefly from not observing the nature of the consonant which follows it, and consequently making it too long or too short. *E*, as a final sound, or occurring before a *liquid*, is *long*, as in Bee, eel, seem, seen; before a *dental* letter it is *shorter*; as in feed, feet; and before a *palatic* letter it is *shorter* still; as in week, seek.

Beè feè the'me mète feél, supreme seem  
team feature plea, yield wield weep seen  
queen, beef weed sleet cheek repeat, fief  
shriek fiend wheel wheat, liege priest  
grieve year fear, rear dream glean weave  
heath, each heave least greet veer, keen  
breeze teeth speech speedy, sheepish  
week weak weekly weakly, relieve indeed  
redeem beseech bespeak.

*Same sound unaccented*: Debate estate  
esteem establish beware, reduce seclude  
epitome apostrophe committee.

*E as in Met : Ea as in Head :*

Or the 'second' sound of *e*, in Walker's notation.

The error to be avoided in this class of sounds, is that of allowing *e* to become somewhat like *a* in *fate*; or thus, *Baid*, *aig*; for *bed*, *egg*; *stade* for *stead*.

E'll el'k el'm el'se he'nce fénce, let get yet yest yesterday kept, felled abed measure pleasure felt set, less rest guest bread ready steady, peg bell beg ten den red, generous genuine general guess protest effect, collect preface prelude prelate prelacy prebend, knell tell fell tent thence propel.

*Same sound unaccented*: Recreation relaxation reputation testimonial rectangular extracting, theorem nutshell outlet onset blackness efface.

*E as in Err*: *Ear as in Heard*: *Ir as in Firm*:

Marked in the orthoepy of Walker, as the 'second' sound of *e*, but explained as not being precisely that sound, nor yet that of *u* in *turn*, as it is very commonly but erroneously pronounced. The true sound of *e* before *r* followed by a *consonant*, is thus described in Smart's Practice of Elocution. '*Er* and *ir* are pronounced by unpolished speakers just like *ur*, as indeed, in some common words, such as *her sir*, &c. they are pronounced, even by the most cultivated: but in words of less common occurrence, there is a medium between *ur* and *air*, which elegant usage has established, as the just utterance of *e* and *i* joined to the smooth *r*.'\*

There are two errors to be avoided in practising

\* The Practice of Elocution, &c. by D. H. Smart, London, 1826. 8vo.

the following words,—1st, that of making no discrimination between *er* followed by a *consonant* and *er* followed by a *vowel*, which leads to the fault of pronouncing the word *mercy* with the same sound of *e* as the word *merit*,—a fault which characterises the pronunciation of foreigners who are learning to speak the English language, and who are guided by analogy instead of custom in this point. This sound should be carefully avoided, as not belonging to English enunciation, or as being too analytical and pedantic. At the same time the 2d error, that of substituting the sound of *u* in *turn* for that of *e*; should be avoided as a careless vulgarity.

He'rd e'arn, term germ, earth stern, earl fern, learn eternal, person mercy, servant firmly, confirm internal, service fervor, virginal virtue, verdure personate, fir whirl, perfect discern, concern aspersion, disperse universal, infirmity defer, prefer terse, pearl erst, mirth girt, girl sermon.

*Same sound unaccented:* Certificate termination, vermicular perpendicular, postern goatherd.

[The following words may be used as aids of contrast to illustrate one of the sounds which should be avoided in the above class of words,—*Merit very merry error terror*; and the following to illustrate the other incorrect sound which is also to be avoided, *Bird first her sir*.]

*I as in Pine : Y as in Rhyme.*

The ' first ' sound of *i*, in Walker's notation,

There are two extremes to be avoided in the enunciation of this vowel,—the coarse error of giving it a broad and drawling sound, dwelling on the first part of the letter, and thus making it resemble the *a* of *fall*; the too nice or flat sound, which commences with nearly the sound of *a* in *ale*,—the result of avoiding too anxiously the errors just mentioned.

The true sound of long *i* Walker represents as commencing with the sound of *a* in *father*, and diminishing to that of long *e*. These two sounds must be exactly proportioned, and nicely blended.

Is'le ti'me, mile vile, vine dine, my life,  
knife sign, mine try, light child, bind thyme,  
smite right, wild ice, slice tide, glide chyle,  
bile mind, find repine, consign resign, be-  
guile smile, pile might, delight fire, desire  
concise, style chyme, lyre dryad.

*Same sound unaccented:* Diagonal bien-  
nial, diæresis tiara, triennial diameter, in-  
fantile camomile, gentile pantomime.

*I as in Pin : Y as in Hymn.*

The 'second' sound of *i*, in Walker's notation

The error commonly made in this sound is that of obscuring it by careless articulation, so that it is made to resemble in some degree the sound of *a* in *fate* or of *ai* in *fail*; thus, *Tain* for *tin*, *faish* for *fish*.\*

\* It is impossible to reduce this error to an exact spelling; and the above attempt to represent it, is unavoidably a caricature rather than a copy. A true idea of the error intended may, however, be formed, by ~~due~~ allowance, from the notation used above.

The true sound of *i* short is very nearly, though not exactly, that of *e* in *me* much shortened.

Si'n hi'll pri'm, pit wish fill, dim din skin,  
whim fit will, till sill since, prince wince  
quince, rinse wit sit, lit win bid, rid mince  
rill, till rip whip, sip skip tip, fib rib still,  
mystical symptom sympathy, mystery  
hypocrite cynosure.

*Same sound unaccented:* Historical his-  
trionic minutely vivacity, discreet dis-  
parity, bedrid outfit saw-mill.

*O as in No : Oa as in Oak : Ou as in  
Course : Ow as in Own.*

The 'first' sound of *o*, in Walker's notation.

The errors in the sound of this letter are sub-  
stituting for it the *o* of *nor*; as in *fôrce* for *fôrce*;  
*sôrce* for *sôurce*, &c. shortening this sound of  
its proper length, as in *hom* for *home*, *whol* for  
*whole*, &c.

This is properly the longest vowel in our lan-  
guage, and should receive great length of sound.

O'h hò ol'd hòme, bone cone tone stone,  
hope hold note coat, coach source sword  
recourse, perforce oats oaten boat, doat  
moat rote towards, sloth scroll troll drol-  
lery, ford forge bronze hoarse, port fort  
sport torn, disown sown cloak soak, soul  
toll sofa soda, shoulder soldier sole wholly,  
solely wholesome wholesale votary.



*The same sound unaccented* : Opinion donation domestic molest, protect proceed intonation desolate, melody custody eloquence innocence.

*O as in Move : Oo as in Mood : U as in True.*

The 'second' sound of *o*, in Walker's notation.

The errors which commonly occur in this sound arise from a want of discrimination in the length of the sound, as affected by the consonant which follows it. Dental letters following this sound of *o* shorten it, and liquids following it give it length. An error in the sound of *Ru* takes place in some words, thus *Ryuin* for ruin; the 'first' sound of *u* being given instead of the 'third' or that of *oo* in mood.

Pro've moòd rùle, losé toòl, boom moon rood behove true, broom remove fruit group bosom, boom woo druid swoon groove, imbrue canoe gamboge gloom smooth, brutal cool doom pool poor, moor boor who tomb caisson, rude rural truant fruitless prudent.

*O as in Nor.*

The 'third sound' of *o*, in Walker's notation.

The error to be avoided in this sound is that of making it nearly the same with the *o* of the word *no*, or dividing the sound into two parts, of which the first is the *o* of *no*, and the second that of *u* in *up*, or of *a* in *at*; thus, *Nōär* for *nor*.

O'r or'b cor'd sor't shórt stor'm, form

horn scorn corn thorn cork, fork north torch  
 horse lord resort, remorse unhorse retort  
 contortion distorted mortal, morsel mort-  
 gage mortar torture forfeit formal, fortune  
 sort torment coral born forlorn.

*The same sound unaccented* : Forbear  
 tormenting formality mortality sortie for-  
 mation ornamental.

*O as in Not :*

The 'fourth' sound of *o*, in Walker's notation.

The common error in the formation of this sound is, as in the above examples, the substituting of *o* in *no*, or of a double sound formed by *o* in *no*, and *u* in *up*, or *a* in *at*; thus, Lōst or lōäst for lost. This sound should be carefully avoided in this and the above classes of examples, as a striking mark of vulgarity or carelessness. There is also the opposite error of making the 'fourth' sound of *o* nearly like the 'fourth' sound of *a*; thus, Gat, clack, &c. for got, clock, &c.

Odd rob mob\*, dog log bog, not rot dot,  
 loss boss toss, cross Boston sob, prop fog  
 croft, loft soft clod, doff costly god, god-  
 dess nod lofty, glossy dross fossil, foster  
 hostage softness.

*The same sound unaccented* : Obtain  
 occur commend, documentary prostration  
 population, cassock carrot mammoth, tre-  
 mor fluor algor.

\* The inflections may now be supplied by the pron.

*O as in Done :*

The same with the second sound of *u*, or that of *u* in *tub*, *up*, &c.

The fault in the formation of this sound is the substituting for it the *o* of *smoke*, that of *nor*, or that of *not*.

Come comrade combat none, nothing  
love comely word, world worm wont  
scourge, none such worship comfit colan-  
der, colonel bombard (noun) bombast (*n.*)  
compass, demon sovereign wonted savor-  
eignty.

*U as in Tube, mute, &c. : Eu as in Eu-  
logy : Ew as in Ewe : Ui as in Suit : Iew  
as in View : and Eau as in Beauty.*

The 'first' sound of *u*, in Walker's notation.

The errors common in this sound are the substituting for it that of *u* in *full* or *o* in *move*; thus, *toon* for *tune*, and commencing the sound of *u* with that of *a* instead of *e*; thus *tayoon* for *tune*.

Use cure lure tune dupe, fume useful hu-  
man humor feud, hew few dew pew mew,  
new due cue sue blue, lubricate tumid cu-  
bic stupid constitution, institution revolu-  
tion student studious duke, ducal supera-  
ble supreme superior conclude, resume  
consume renew review beautiful, beaute-  
ous lucid luminary stupor fluid, importune

opportunity mutual plural lurid, during duration dewy lunar lunatic, lunacy endure assume astute confute.

*The same sound unaccented* : Lucubration educate articulate stipulate stimulate, singularly regular confluence calculate emulate, feature nature fortune.

### *U as in Tub :*

The 'second' sound of *u*, in Walker's notation.

There is sometimes an error heard in this sound, which makes it seem to resemble *o* in *on*; thus, *On*-der for *under*; and another which cannot be represented to the eye, but which gives this vowel a sound which is too guttural, (formed too deep in the throat,) and with too wide an opening of the organs. This sound approaches, though very slightly, to the *o* of *on*: it should be carefully avoided as uncouth and vulgar.

Up under tun run gun dub, cub rub dug tug mug sup, duck cluck church such clutch much, shrub glut strut nut nun hum, buzz purr cut puff gruff muff, dull mull cull clung gulf gulp, tuft trust tusk musk hurl skulk, skull unfurl churl custard bulge husky.

*The same sound unaccented* : Uptake undo unseal sackbut conduct log-hut.

*U as in Bull, Full, &c. : O as in Wolf, Took, &c. :*

The 'third' sound of *u*, in Walker's notation.

An error sometimes heard in this sound is that of obscuring it by hastening over it, and dwelling too much on the consonant which follows it. This error cannot be exactly represented: it can only be generally described as impairing the true and clear sound of the letter.

Pull bush, push puss, put bull-dog, fuller wolfish, foot wood would could, should pulley, pulpit cushion, cuckoo woman, sugar woollen, withstood wool, hood, stood good.

#### SOUNDS OF DIPHTHONGS.

##### *Oi and Oy as in Oil and Boy :*

The common errors in this sound arise from a want of attention to the true sound of the initial letter of the diphthong, which is the *o* of *nor*, and not that of *no*. Hence the faulty sound of *ōil*, *bōy*, for *oil*, *boy*. A worse error, though less frequent, is that of pronouncing this diphthong like the letter *i* ; thus, *ile* for *oil*.

Boil coil foil, toil soil coy, toy joy hoy, rejoice broil spoil, void doit coin, loin joint heist, moist joist voice, oily joyful coinage, poise noise employ, embroil appoint avoid, alloy recoil turmoil.

##### *Qu as in Pound : Ow as in Down*

The neglect of the initial letter of the diphthong is also the cause of the common error in this sound,

which consists in substituting the sound of *a* in *far* for that of *o* in *orb*, and prolonging unduly the first sound of the diphthong, causing a broad and drawing sound; thus, *Pawnd*, *tawn*, for *pound*, *town*.

The local error of New England substitutes for the initial sound of this diphthong, that of *a* in *at* or of *e* in *met*; thus, *Päund*, *täwn*; for *pound*, *down*.

How vow now thou, loud cloud cow  
gown, count house town clown, scowl  
fowl mouth out, our ground found sound,  
round souse mouse bounce, rebound re-  
sound astound confound, coward cowering  
lowering scouring, account recount sur-  
mount boundary, poundage hourly cowl  
growling.

#### CONSONANT SOUNDS:

These may be conveniently arranged according to the organs with which they are articulated.

#### LABIAL, OR LIP LETTERS:

*Mute* labials, *B*, *P*; *aspirated* labials, *F*, *PH*, *GH* as in *Laugh*, *V*; *liquid* labial, *M*; *vocal* labial, *W*.

The common defect in the articulation of these sounds is a want of force in the compression and opening of the lips.

In practising the following words, the utmost force and clearness of sound should be given to the labial letters.

**B**—Bay bad bàr ball bee, bet bile bit

bore bog, boon bush bust by blab, swab  
 babe barb glebe web, imbibe bib globe rob  
 bull, babbler bubbling double trouble un-  
 blamed, unblameable peaceably abomina-  
 ble hubbub bulbous.

*P*—Pay pad par pall peat pet, pile  
 pit pore pod poor push, pus pie ape pope  
 pap harp, creep step pipe pip grope pop,  
 pulp topple supple grappling uncropped  
 palpably.

*F*,—PH, GH, Fay fat, far fall, fie  
 fee, fed file, fin fore, foss fool, fuss safe,  
 staff wharf, fife thief, whiff oaf, off hoof,  
 huff laugh, caliph baffle, offing sulphur,  
 laughedst fifer, chaffering quaffed, triumph  
 draught.

*V*—Vane van vaunt, vie veer velvet,  
 vile vogue volley, cave cove sleeve, helve,  
 dive live, grove love of, valve vivify re-  
 vive, surviving valvular revivedst.

*M*—May mat mark malt, mien men  
 mile mist, moan mop moon must, my aim  
 ham harm, qualm seem hem mime, hymn  
 home doom come, lime maim mammal  
 mummy, roaming commencement monu-  
 ment humbly, murmurs maimed hummest  
 hummedst.

*W*—Wane wail way wag war, wall wad

we wine, win wo wot won beware, away  
bewail unwed unwashed.

### DENTAL, OR TEETH LETTERS.

*Mute, D, T;—Lisping, TH as in Thin, TH as in Thine;—Aspirated, J, G soft, CH as in Church, —SH sharp as in Shape, TI as in Nation, CI as in Gracious, CE as in Ocean;—SH flat, or SI, SU, &c. as in Occasion, Division, Leisure;—Sibilant, or hissing, S sharp and C soft, as in Sauce,—S flat as in Was, Z as in Haze*

*D*—Day daw dart dash die din, deem  
den dome don dub duke, laid awed hard  
mad lied lid, feed fed mowed rod cud de-  
nude, deduce deduct added addled oddly  
wedded, called adds dubbedst doubled  
dared dastard.

*T*—Tame tar, tall tap, teeth tent, tithe  
twit, titter tome, top too, tutor tut, tight  
taught, tête-a-tête tart, tat cat, hot coat,  
total foot, destitute stutter, lightest tight-  
en'dst, triturate capitulate, tittered hurt'st.

*TH sharp*—Thane thank thaw, theory  
thigh thin, thorn threw throw, thrust thirst-  
ty scath, breath thrusteth north, youth  
growth worth, truths swath youths, hearths  
oath cloths.

*TH flat*—They that thy though, thee  
then therefore swathe, paths see the sithe



blithe, tithe baths beneath oaths, thither underneath bathes swathes.

*J and G soft*—Jay genius gentle jam jar, jet jeer gesture jilt jimp, giant gibbet jolt jostle just, gymnastic gyve gypsy joy age, liege edge budge judge judgedst.

*CH soft*—Chair chat charm chalk check chine, chin churn chirp hatch march watch, each switch scorch birchen satchel beechen, twitching touchedst.

*SH sharp TI CI, &c.*—Shame shad, shark shawl, sheen shed, shine shin, show shot, shoe shrub, shroud shrink, shrive shrivel, shrine sash, marsh swash, mesh wish, brush push, splashing marshy, ration completion, discretion contrition, promotion revolution, disputatious—[*ce* and *ci* sounding *sh*:] herbaceous, ocean contumacious, specious delicious—[*ci* sounding *she*] enunciation pronunciation, association partiality.

*SH flat*—Derision abrasion adhesion, explosion confusion roseate, azure osier vision, leisure seizure treasure, pleasure occasion collision.

*S sharp and C soft*—Say sad salt saunter, see cease set slice, sister cistern cider soak, sod source sorcery sue, suds system

ace pass, salts farce fleece suppress, ice  
 assistance police miss, twice jocose toss  
 juice, sluice fuss distress mists, hosts lis-  
 tenest listlessly interstice, solstice sayest  
 assassin assassinates, assassinatest assas-  
 sinatedst sustainest designest, presidest  
 desistedst rests seduceest.

*S flat, Z*—Phases houses fantasm buz-  
 zes gales, homes dives zany breezes zebra,  
 maze was has prizes dissolves, observes  
 hussars dismays huzzas dismembers, dis-  
 arms disburdens husbands philosophical  
 disease, bedizens roses daisies venison  
 horizon.

*Palatic, or Mouth letters.\**

*K* as in *Key*: *C* hard, as in *Cue*: *Ch* as in  
*Chorus*: *Q* as in *Queen*: Kail cane quaint  
 keel queer key, quid cone quote cup cube  
 cake, squeak elk pike kick sick attack,  
 quack quake crowd crust clay cloy, dirk  
 work bulk skulk crack cracked, cracks  
 crackst crackedst crackling choral ar-  
 chives, architecture archangel quicker.

*G* hard as in *Gag*: Gay gave, gap  
 guard, gall ghost, green go, gone gulp,

\* Formed by the lower part of the tongue approaching the  
 back part of the roof of the mouth

plague hag, bog jug, egg gargle, giggle gurgle, ogle glimpse, gray gross.

*Semi-palatic letter, or initial Y, as in Ye.*

Yare yest yon, young yonder your, you youth yawl.

*Aspirated or Breathing letter.*

*H* as in *Hail*: Hay hat harm hall, heel head high hit, home hot horse hoot, hue hut hyphen behave, behest hence when why, who where wheat what, wherefore whirl whence vehement, annihilate human behemoth vehicle.

*Nasal letters.\**

*N* as in *No*: Nay nap gnarl knee net, nice nib note not new, fain can barn keen ken, line sin own on hewn, grain noise now noun winnow.

*Nasal N, as in Sing, NG as in Finger: NK in think, NC in Concave, NQ in Conquest.*

Gang king sprung length strength bank, sink being nothing writing hanging bringing, robbing singing conquer prolong concourse concubine, extinct distinction thank banquet sunk ink, thinks thinkest

\* Formed by the breath passing through the nose.

crank angle English congress, anger congregate anguish extinguish unguent languid.

### *Sound of L.*

*L*, as in *Lull*: Lay lee, lie lo, loo law, lad lark, loll hale, all mall, well weal, will wool, hull lowly, lily lullaby.

### *Trilling letter.*

*R initial*, or before a vowel,\* as in *Rude*. Ray rat, raw wry, pray brass, crape green, trait shrug, throw root, rust rural, around enrich, rebel Roman, roll rot, flowery contrary, library rest, rhinoceros roaring, rearing rushest, torrent dreary, briery priory, cruel truly, protrude.

*R final* or before a consonant as in *Air*, *far*, *farm*.† Hare are ore, ire our ear, harm form burn, eternal fern dark, farm marl furl, hurl whirl her, formal borne born, murmur far former, horn torpor stork, fork ford hoard, lord force horse, ark dart barter, herd learn arm, pearl world ser-

\* Articulated by a forcible trill of the tongue against the upper gum, forming a harsh sound, which may be denominated 'hard' *R*.

† In the formation of this sound, which is much softer, the tongue bends inward in the mouth, and the vibration is very slight. This sound may be distinguished as 'soft' *R*.

vant, border merchant adore, demure expire appear.

*Exercise combining both Rs.* Rarely rear roar error, horror roared reared warrior, terror regular irregular brier, prior truer. [These words should be articulated with great precision and energy.]

*Note.* The common errors in the sounds of this letter are the substitution of the hard for the soft *r*; thus, *warr* for *war*; the entire omission of the letter, as in *waum*, for *warm*, the protrusion of the hard sound after a consonant; thus, *derread* for *dread*. Nothing is more characteristic of true and graceful articulation than the clear and appropriate sound of this letter.

### *Palatic and Sibilant letter.*

*X* as in *Vex*: Axe sex ox expel exile, six oxen Saxon waxedst sexton, axle excel fixture extract exhortation exorcise expect.

*X* as in *Examine*: Example exemplary exact auxiliary exalt exhort exhaust exhaustion exhale, exhalation exhibit exhibition exordium.

TERMINATIONAL SOUNDS WHICH ARE OFTEN IMPERFECTLY ENUNCIATED.

### *able and ably.*

The error in these terminations is that of substituting the *i* of *audible*, or the *u* in *bubble*, for the *a* of *babble*,—rendered short, however, from

becoming unaccented. There is a still grosser error of inserting a sound like that of *u* in *but*, between the *b* and the *l*, of the termination *able*; thus, *amiabŭl* for *amiable*.

Applicable formidable commendable, peaceable agreeable palpable, perishable sociable amiable, pitiable honorable detestable, abominable formidably commendably, agreeably sociably amiably honorably, detestably respectably immutably tolerably.

*ible* and *ibly*.

Enunciated incorrectly with the *u* of *bubble*, for the *i* of *nibble*,—rendered short, as unaccented.

Invincible forcible incredible audible, illegible controvertible incontestible feasible, susceptible perceptible invincibly forcibly, incredibly audibly perceptibly contemptibly.

*ure*.

The error commonly heard in this termination, is that of substituting *u* in *but* for the short name sound, as heard in the word *universal*; thus, *treas-ur* for *treasure*.

Pleasure measure exposure erasure composure, displeasure outmeasure nature feature creature, pressure fissure leisure closure disclosure, censure tonsure ligature

miniature portraiture, legislature imposture departure seizure.

*ciate and tiate.*

The common error is that of shortening this termination into one syllable, in words in which it should form two; thus, *Emashate* for *emaciate*. [ema-she-ate, if analysed.]

Depreciate officiate enunciate announce  
ate consociate associate, ingratiate expatiate  
ate dissociate excruciate.

*cial and tial.*

Commonly mispronounced as if terminating with *ul* instead of *al*; thus, *Sociul* for *social*, [so-shal.]

Special judicial, beneficial artificial, superficial provincial, commercial confidential, initial substantial, circumstantial credential, providential prudential.

*ful and fully.*

Sometimes carelessly enunciated with the sound of *u* in *bulk*, instead of that of *u* in *full*,—if divested of accent; thus, *Dreadful* for *dreadful*.

Needful awful playful, fanciful peaceful  
changeable, gracefully revengeful guilefully,  
beautifully tuneful hopeful.

*tion and sion.*

Often carelessly articulated without *o*; thus, *Occazhn* for *occasion*, [occa-zhun.]

Evasion invasion confusion persuasion,  
 adhesion cohesion decision division, pro-  
 vision explosion diffusion conclusion, im-  
 pulsion compulsion dimension expansion,  
 comprehension aversion incursion com-  
 passion, concession profession procession  
 constitution, solution institution caution  
 option, perception addition repetition ac-  
 quisition.

*dian, diate, dious, and eous.*

Mispronounced by dropping the sound of *i* or of *e*; thus, Injan for Indian, by changing *a* into *u* as Injun for Indian, and sometimes by dividing thus, In-de-an for Indian, [Indyan or In-dye-an.]

Tedious perfidious fastidious insidious  
 invidious, meridian compendious odious  
 melodious commodious, hideous lapideous  
 comedian mediate intermediate, imme-  
 diately repudiate araneous spontaneous  
 homogeneous, duteous plenteous bounte-  
 ous beauteous quotidian.

*rian, rial, rious, reous, rion and rior*, ought to make the *i* and *e* a distinct syllable; as *r* does not naturally blend with the vowel which follows it. Hence the necessity of pronouncing Histo-ri-an as a word of four syllables, and not allowing the *i* to drop into the sound of *y*.

Barbarian librarian agrarian valerian  
 senatorial equestrian, various gregarious



glorious victorious laborious notorious,  
arboreous vitreous mysterious pretorian  
clarion criterion, centurion superior in-  
ferior anterior material imperial, memorial  
armorial.

*sm, lm, rm.*

Sometimes articulated in an awkward manner which allows a sound like that of *u* in *up* to drop in between *m* and the letter which precedes it; thus, Patriotisum, for patriotism.

Criticism exorcism, phantasm spasm,  
chasm witticism, fanaticism helm, whelm  
elm, overwhelm worm, arm alarm, harm  
disarm

## LESSON I.

### ARTICULATION.

THE main purpose of reading and speaking, is to communicate thought.\* The most important point in elocution, therefore, is a distinct and correct enunciation, without which it is impossible to be rightly and clearly understood. The chief design, accordingly, of this department of education, is, by appropriate exercise, to cultivate the organs of speech, to strengthen and discipline the voice, and, at the same time, to eradicate incorrect habits of utterance, which may have been contracted through early neglect.

Enunciation may, for the purposes of instruction, be considered in connexion, 1st. with *articulation*, or the management of the organs of speech; 2dly. with *pronunciation*, or the sounds of the voice, regarded as modified by usage or custom in the language which is spoken.

The common hinderances to distinct enunciation may, as far as articulation is concerned, be classed as follows:

1st. *Feebleness*, arising from a want of full and forcible emission of voice, and of due energy in the action of the organs,—particularly the tongue, the teeth, and the lips.

\* These explanatory observations are designed chiefly for teachers and adults. The parts of the lesson intended for the young learner, are in larger type.

2d. *Omission*, a fault occasioned by undue rapidity or hurry, and sometimes by an inadvertent compliance with incorrect custom.

3d. *Obscurity*, caused by the want of precision and accuracy in the functions of the organs, and a consequent want of definiteness or correctness in the sounds of letters and syllables.

The rule of practice, therefore, in regard to the exercises of reading and speaking, should be, *Always to articulate with such energy, deliberateness, and accuracy, that every sound of the voice may be fully and exactly formed, distinctly heard, and perfectly understood.* A drawling slowness, however, and a pedantic or irregular prominence of unaccented syllables, should be carefully avoided.

Errors in articulation may be conveniently classed according to the manner in which they affect the pronunciation of words and syllables.

1st. Those which consist in omitting or obscuring *words*. Among these are the following:

In the pronunciation of the conjunction *and*, cutting off the final letter *d*, and obscuring or omitting the initial letter *a*. These errors take place frequently, and in various circumstances, but particularly when *and* occurs before a word beginning with a vowel. Thus the word *and*, in the phrase 'air and exercise,' is not unfrequently pronounced in one of these three ways: 'air an' exercise,'—'air un exercise,'—'air 'n' exercise.'

The phrase ' of the ' is also clipped of several letters, so as to be reduced, in some instances, to the bare sound of *th*. The following clause exemplifies the various degrees of this fault: ' The heat of the air was oppressive '—' The heat o' the air ' &c.—' the heat o' th' air ' &c.—' the heat th' air ' &c.

The preposition *to* is carelessly uttered as if with the sound of *o* in *done* or of *u* in *but*, instead of that of *o* in *move* shortened; thus, ' He went tū see the monument '—~~for~~ ' to see ' &c.

2d. Errors in the articulation of *initial syllables*, by *omitting* or *obscuring* the sounds of letters. *The errors of omission* are chiefly such as the following: [The letter which is apt to be omitted is italicised.]

\* Belief believe benevolence benevolent delicious delight delightful delineate deliver denominate denominator calamity calamitous deny denial deliberate denote denounce polite political, human † when

\* These and all following classes of words which exemplify errors or rules, are intended to be read aloud, *with great distinctness, and to be often repeated.*

† In words commencing with *wh*, the letters must be transposed in pronouncing; thus, *hwen hwheat, hwy, &c.* Except *who* and its compounds, with a few other words, in which the sound of *w* is dropped; as, *Whoever, whole, whoop.*

**wheat why where what whirl whimper  
whale wharf wheel which whisper white.**

The errors of *careless articulation* and *obscure sound* in initial syllables, are chiefly exemplified in the letters *e* and *o*, which are incorrectly sounded like *e* in *her* and like *o* in *come*. The true sound of *e* and *o* in such syllables is that which is heard in the first syllable of the words *rewrite*, *domain*, *ordain*.

**Before behind behold beware event pre-  
pare precede.**

**O** as in *domain*—Colossal, (incorrectly pronounced *cullossul*, &c.) Columbus proceed producing opinion domestic obey tobacco promote pronounce propose provide provoke position horizon.

**O** as in *ordain*—Collect, (incorrectly pronounced *cullect*, &c.) collision command commemorate commence commit commission committee commodious communicate compactly companion compare competitor complete comply compose component comprise compress compute conceal concede conceit concern concession conclude concur condemn conduce condense condition conductor confederate confine confirm confute congeal conjecture connect consent consider consign console constrain construct consume consult contain content

contemplate contend contribute control  
 converge convey convince convulse correct  
 correctly correctness corrupt corrode cor-  
 roborate.

3d. The errors of articulation *in middle syllables* are chiefly those which arise from the omission or obscuring of *e*, *o*, or *u* unaccented, and the letter *r* before a liquid. These letters, although they should never be rendered prominent, ought always to possess their true sound, according to the nature of the combination of letters in which they occur.

The faulty *omission* of *e* takes place as follows: Several every severing tottering murderer fluttering utterance traveller gravelly deliverer deliberate desperate—pronounced erroneously sev'ral ev'ry, &c.

The *omission* of *o*: Corroborate history rhetoric melancholy memorable memory desolate—pronounced incorrectly corrob'rate hist'ry, &c.

The *omission* of the letter *u*: Articulate perpendicular accuracy masculine regular—mispronounced artic'late, &c.

The *obscuring* of the letter *o*, or changing its sound from that of *o* in *domain* to that of *o* in *done*: Composition compromise disposition melody custody colony eloquence advocate absolute opposite obsolete

crocodile philosophy philology zoology—  
pronounced incorrectly compū<sup>s</sup>ition melū-  
dy elūquence, &c.

The *obscuring* of the letter *e*, or giving it the sound of *e* in *her* for that of *e* in *rewrite*: Society sobriety variety contrariety satiety—erroneously pronounced soci-ūty, or as if divided thus : societ-y, &c.

The *omission* of the letter *r*: Alarming disarming returning discerning confirming worldling reforming conformably remorsefully reverberate warrior—mispronounced ala'ming disa'ming, &c.

4th. The errors of articulation in *final syllables* are chiefly those of omitting or obscuring the sounds of vowels—particularly that of the letter *e*. This letter, when it occurs in a final syllable unaccented, should have an obscure sound which is intermediate between that of *e* in *met* and that of *e* in *mete*, resembling *i* short, and avoiding an exact or analytic style bordering on either of these particular forms of the vowel.

*Omission of e*: Travel gravel vessel level hovel novel model chapel parcel sudden hyphen sloven mittens—mispronounced trav'l, &c.

*Omission of a*: Musical festival comical critical capital metal canonical pontifical numerical juridical ecclesiastical pharisa-

ical paradisiacal fatal fantastical principal—mispronounced music'l met'l, &c.

*Omission of i:* Certain fountain uncertain—mispronounced cert'n, &c.

*Omission of o:* Horizon notion motion oraison diapason creation contusion explosion—mispronounced horiz'n, &c.

*Obscuring* the sound of *e* so as to make it resemble that of *e* in *her* or of *u* in *but*. Moment confidence equipment dependence dependent silent anthem providence independent prudent impudent confident parliament expedient—incorrectly pronounced momunt confidunce, &c. The *e* in these terminations should be that of the word *met*, without accented force.

*Obscuring* the sound of *a* in a manner similar to that mentioned above: Ascendant descendant defendant perseverance jubilant expectant defiance affiance ordinance—mispronounced ascendunt definance, &c.

*Obscuring* the sounds of *o* and *ow* final into that of *u* in *but*: Potato tobacco motto fellow window widow meadow willow billow follow hallow—mispronounced potatū fellū, &c.

*Omitting* the sound of *g* in the nasal



diphthong *ng*: Waking morning running walking dancing eating drinking sleeping resting flying moving swimming writing being deserving drawing drowning fawning. These and many other words are pronounced incorrectly, thus: wakin' mornin' runnin', &c.

*Omitting* the sound of *r*: War far star floor before flower more alarm return enforce recourse unhorse remorse unfurl concert depart departure character mutter murmur creator actor spectator nature creature feature—commonly mispronounced *waw*, *fah*, *stah*, *ala'm*, *retu'n*, *depa't*, *depatshū'*, &c.

Sounding *y* final like *e* in *her*: City society conformity duty beauty—mispronounced *citē*, *societē*, &c.\*

*Adding* the sound of *r* to final vowels and diphthongs when they occur before a word beginning with a vowel: thus, *idear* of, &c. *lawr* of, &c. *tol* or *in*, &c. *drawr* a plan, &c. [See error in final syllables farther exemplified in exercises in articulation.']

\*These and several other classes of errors might have been arranged under the general head of pronunciation, and pointed out in the lesson on that subject. But it seemed preferable to trace them to their source—namely articulation, or want of precision in the play of the organs.

*Common errors exemplified in phrases.* [The importance of exemplifying current errors in phrases or sentences, arises from the fact, with which teachers are familiar, that a word placed separately on a column or a list, becomes necessarily so conspicuous as to be more attentively observed and correctly pronounced; while the same word, merged in the body of a phrase, is apt to escape the attention, and to be pronounced incorrectly.]

I *saw* (sawr)\* a man who told me all things that ever I did.

I have no *idea of* (idear of) what is meant.

He will sail for *Cuba* (Cubar) in a few days.

We were at that time *speaking of* (speakin') your brother.

He had violated the *law of* (lawr of) the land.

There were *several* (sev'ral) rare books in his collection.

They were *every* (ev'ry) moment expected to appear.

They were *travelling* (trav'llin') in great haste.

The visitors were *numerous* (num'rous) on that day.

\* The error in the above examples, is contained within the parenthesis.

He seemed sunk in *melancholy* (mel-unch'ly).

He was reduced almost *to* (tū) despair.  
You were then ready *to* (tū) depart.

His *political* (p'litic'l) opinions were *liberal* (lib'rul).

There was a *radical* (radic'l) error in his opinion (upinion).

It was a *vessel* (vess'l) of the first class.

His *character* (cha'acte') was held in just *estimation* (estimash'n).

He was a sincere friend to *liberty* (libe'ty).

His *notions* (nosh'ns) of his own condition (condis'hn) were absurd.

He fails in *articulate* (artic'late) *utterance* (utt'rance).

A *certain* (sutt'n) man had two sons.

His *composition* (compūsishn) was *far* (fab) from being *correct* (cūrrect).

The grave of the *Indian* (injun) chief.

We are not *fastidious* (fastijous) in our taste.

He gave a *conditional* (cundishnul) promise.

The bird was *fluttering* (flutt'rin') over her nest.

You had a very *calamitous* (c'lamitous) voyage.

It was contrary to the *law of* (lawr of) nature.

His face wore a *cadaverous* (cadav'rous) hue.

The measure is *preposterous* (prepost'rous).

You were unable *to* (tu) speak.

She was present at the *musical* (music'l) *festival* (festiv'l).

He had been a great *traveller* (trav'ller).

They were unwilling to leave a *certain-ty* (suttny) for an *uncertainty* (unsuttny).

The measure rendered them *odious* (ojous).

The declamation was animated *and* (an') chaste.

Among the boughs *of* (o') the trees.

Actuated by honor *and* (un') honesty.

Take the rod *and* (an') axe *and* (an') make the *murder* (muddē) as you make the law.

He spoke *to* (tu) them of it before (būfore).

On every (ev'ry) leaf *and* (an') every (ev'ry) flower.

The creation (creash'n) and preservation (preservash'n) of life.

The testimony of the *second* witness

corroborated (currob'rated) that of the first (fust).

The benevolent (b'nev'lunt) Howard.

The fruit was delicious (d'licious); the prospect was delightful (d'lightful).

The stranger was remarkably polite (p'lite) to them.

The dignity of human ('uman) nature (natshū).

When (wen) will what (wat) he whispered (wispered) transpire?

Where (were) wheeled (weeled) and whirled (wirled) the floundering (flound'rin') whale (wale).

Behold (būhold) he is before (būfore) you.

Be prepared (prüpared) to precede (prücede) them.

His opinioh (űpinion) was that we ought to obey (űbey).

They committed (cūmmitted) the whole piece to memory (mem'ry).

The *communications* of the *competitors*, were *compared*. (cūmmunications, &c.)

You *concurred* in *condemning* the *confederates* (cuncurred, &c.)

The building which was *constructed* of wood and *contained* a vast quantity of

combustible materials, was in a short time consumed (as above).

She studies history (hist'ry) and rhetoric (rhet'ric).

He had no disposition (dispūshish'n) to employ himself in composition (compūshish'n).

His eloquence (elūquence) set the colonies (colūnies) in a flame.

Nature (natshū) and society (sūciety) are not always in unison (unis'n).

Fair (fai') Greece, sad relic of departed (depa'ted) worth (wo'th).

Immortal (immo'tal) though no more (mo').

Easing their steps over (ove') the burning (bu'ning) marl (ma'l).

The vessel (vess'l) was built as a model (mod'l).

We travelled (trav'lled) on a level (lev'l) road of gravel (grav'l).

His musical (music'l) tone had a comical (comic'l) effect.

A specimen of the metal (met'l) was sent to the capital (capit'l).

In a moment of imprudent confidence he declared himself independent of their assistance (momunt), &c.

Looking (lookin') out at the window on the willows in the meadow (windŭ, &c).

Dancing, drawing, and singing being only graceful accomplishments, are much less important than the useful ones of reading and writing (dancin' &c).

And the smooth stream in smoother (smoothe') numbers flows.

Rarely does poverty overtake the diligent (as above).

*Faults of local usage exemplified.* Inadvertent compliance with negligent and erroneous custom, is a great source of the defective articulation which prevails in school reading. The extent to which faults of this class are sometimes carried, even in circumstances otherwise favorable to good education, may be inferred from the following specimen of the actual style of articulation, current in many schools in Boston, which are certainly well taught in other respects. Exercises similar to the following should be occasionally performed by the learner for his own use, with a view to the detection of current errors which might otherwise escape his notice, and influence his own articulation.

The following extract is printed, it will be observed, with a notation of the incorrect articulation, throughout. The design of this arrangement is to arrest the attention of the young learner, and produce, if possible, an adequate impression of the consequences of hasty and careless utterance.

*Extract.* The young of all animals appear to receive pleasure simply from the exercise of their

limbs and bodily faculties, without reference to any end to be attained, or any use to be answered by the exertion. A child, without knowing anything of the use of language, is in a high degree delighted with being able to speak. Its incessant repetition of a few articulate sounds, or perhaps of a single word, which it has learned to pronounce, proves this point clearly. Nor is it less pleased with its first endeavours to walk, or rather to run, which precedes walking, although entirely ignorant of the importance of the attainment to its future life, and even without applying it to any present purpose. A child is delighted with speaking, without having anything to say, and with walking, without knowing whither to go. And previously to both these, it is reasonable to believe, that the waking hours of infancy are agreeably taken up with the exercise of vision, or perhaps, more properly speaking, with learning to see.\*

*Incorrect articulation.* The young of all animals (anim'ls or animal's) appear to receive *playzhū*, simply from the exe'cise of their limbs an' bod'ly fac'l-ties, without ref'rence to any end tū be attained, or any use tū be answered by the exū'sh'n. A child, without knowin' anything ũ th' use of language, is in a high degree d'lighted with bein' able tū speak. Its incess'nt rep'tishn of a few artic'late sounds, or p'r'aps of a single word, which it has lunn'd tū prūnounce, proves this point clea'ly. Nor is it less pleased with its fūst successful endeāvūs tū walk, or rather tū run, which prūcedes (or pre-cedes) walkin', although entirely ignūrūnt ũ th' im-

\* The above extract should be read *aloud* from the incorrect articulation; the errors being rectified, when necessary, by reference to the extract as correctly given.



po'tance ũ th' attainmünt to its futũ' (or futshũ) life, and even without applyin' it to any pres'nt pu'pose. A child is d'lighted with speakin' without havin' anything tũ say, and with walkin', without knowin' whither tũ go. An' previously tũ both these, it is reasonabũl tũ b'lieve, that the wakin' hours of infũncy are agree'bly taken up with the exe'cise of vizhn, or p'r'aps, more prope'ly speakin', *with lunnin'* tũ see.

Errors of the above description vary, of course, with the places and even the schools in which they exist; and the above, or any similar example, must be considered as thus limited, and not as meant to be of *universal* application. It should further be observed that, in exhibiting a specimen of prevailing faults, it becomes necessary to the usefulness of the exercise, to include in the notation of a passage, all the errors usually made by a class, although the number might be much smaller for an individual.

Every pupil who fails of articulating distinctly, has an habitual fault in the pronunciation of one or more classes of words or syllables, and sometimes, perhaps, of letters. These should be selected and thrown into the form of sentential exercises, for daily practice, in the manner exemplified in this lesson.

'Natural impediments' or—as they should rather be called—faults of early habit, must be removed by means adapted to particular cases. But there are few pupils who do not need, in one form or other, the full benefit of careful superintendence and constant direction, along with regular exercise, in this department of elocution. The very general neglect of this branch of elementary instruction, leaves much to be done in the way of

correction and reformation, at later stages. The faults acquired through early negligence, and confirmed into habit by subsequent practice, need rigorous and thorough measures of cure; and the pupil who is desirous of cultivating a classical accuracy of taste in the enunciation of his native language, must be willing to go back to the careful study and practice of its elementary sounds, and discipline his organs upon these, in all their various combinations, till an accurate and easy articulation is perfectly acquired. The 'exercises in articulation and pronunciation' are arranged with a view to this object.

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## LESSON II.

## PRONUNCIATION.

THIS department of elocution is sometimes termed *orthoepy* (correct speech.) It is properly but an extension and application of the subject of the preceding lesson. Articulation regards the *functions* of the organs of speech; and pronunciation, the *sound* produced by these functions, as conforming to, or deviating from, the modes of good usage. Speech being merely a collection of arbitrary sounds used as signs of thought or feeling, it is indispensable to intelligible communication that there be a general agreement about the signification assigned to given sounds, as otherwise there could be no common language. It is equally important that there be a common consent and established custom, to regulate and fix the sounds used in speech, that these may have a definite character and signification, and become the current expression of thought. Hence the necessity that individuals conform in their habits of speech to the rules prescribed by general usage,—or, more properly speaking, to the custom of the educated and intellectual classes of society, which is, by courtesy, generally acknowledged as the law of pronunciation. Individual opinion, when it is at variance with this important and useful principle of accommodation, gives rise to eccentricities, which neither the authority of pro-

found learning, nor that of strict accuracy and system, can redeem from the charge of pedantry.

It is a matter of great importance, therefore, that the young, whose habits of speech are yet forming, should early learn to recognise the rule of authorised custom, and neither yield to the influence of those errors which, through inadvertency, will creep into occasional or local use, nor, on the other hand, be induced to follow innovations, or changes adopted without sufficient sanction. A cultivated taste is always perceptible in pronunciation, as in every other expression of mind; and errors in pronouncing are unavoidably associated with a deficiency in the rudiments of good education.

Young persons who are desirous of perfecting their pronunciation would do well to read aloud, daily, a few columns of Walker's\* dictionary, and mark with a pencil those words which they find they have been accustomed to mispronounce, themselves, or to hear mispronounced by others.

\* To obtain an undeviating standard of spoken language is impossible. The continual progress of refinement, and, perhaps, sometimes, an affectation of refinement—and at all events irresistible custom,—are perpetually producing changes in speech which no individual and no body of men can completely check. Neither Walker, therefore, nor any other orthoepist, can be held up as permanent authority in every case. Still there is seldom or never an individual so happily situated, as to be necessarily exempt from local peculiarities which are at variance with general use. An occasional appeal to the dictionary must therefore be useful to the majority of persons; and, of the various dictionaries in common use, Walker's may be taken as, on the whole, the safest guide to good usage in pronunciation. A few allowances must, of course, be made for those cases in which a sound is noted, that cannot be exactly expressed to the eye, by any combination of English letters. The chief of these instances are explained in the exercises in articulation and pronunciation.

This exercise, however, must be performed on the column which contains the *orthoepy*, and not on that which contains the *orthography*; as errors would otherwise escape unnoticed. The following will be found an easy way of committing to memory the words which are marked as above mentioned. Let the learner compose a sentence comprising all the words which he has marked in one reading; and by repeating such a sentence several times daily, the correct pronunciation of the words will soon be permanently impressed on his mind. A steady course of such application will, in a few months, enable the student to pronounce correctly every word in the English language, and save him from embarrassment and errors in reading or speaking in public.

Errors in pronunciation may regard either the quality of *sound* in *letters*, or the placing of *accent* on *syllables*. The former may be classed alphabetically, for the convenience of referring easily to particular letters.

### VOWELS.

#### *The letter A.*

The errors committed in *obscuring* the sound of this and other letters, have been already pointed out, under the head of *articulation*. The following errors do not necessarily imply any indistinctness in articulating, but rather a mistake regarding the particular *sound* to be given to this letter, in different circumstances.

*Errors.* The indefinite article is often pronounced with the sound of *a* in *fate* for

that of *a* in *fat*; thus, I saw *ā* man for I saw *ă* man. This is merely a childish error, continued from the elementary schools, and should be avoided, as rendering pronunciation formal, precise, and mechanical.

*A* in unaccented initial syllables, is mispronounced in the same way; thus *ā*bate for *ă*bate:—so is *a* final, as in *Cubā* for *Cubă*: and, generally, *a* unaccented in the following and similar syllables: honorāry, obdurācy, peaceābly, for honorāry, obdurācy, peaceābly.

**RULE.** The letter *a*, constituting an unaccented syllable, or occurring at the end of an unaccented syllable, has the sound of *a* in *that*, as in the words, *Atone*, *lunacy*, *habitual*, *algebra*, &c., which must not be pronounced *Aytone*, *lunācy*, *hābitual*, &c.; but *ătone*, *lunăcy*, *hăbitual*, &c.

### *Examples for Practice.*

*Abash*\* *abandon* *abed* *abét* *abettor* *ability* *above* *about* *abode* *aboard* *abolish* *abominate* *abortion* *abreast* *abyss* *acclamation* *acute* *adamant* *adept* *admirable* *adore*

\* Where two *As* occur in the same word, the one which is mispronounced is in *Italic* type.

adorn adoption adult adrift *afar* afresh  
 afloat again agree agreeable alarm alas  
 alert alike amass amaze amend amid  
 amuse apart apace apology are araneous  
 aright arise arcana Asia atone Athens  
 atrocious avail avenge avert aver avow  
 awake aware away bade canal cadave-  
 rous calamity cadet caliginous calumni-  
 ate canine canonical canorous caparison  
 capitulate caress catarrh cathedral cen-  
 surable chimera commendable conversa-  
 ble convalescent contumacy comfortable  
 conformable constable contrary corollary  
 creditable curvature customary decalogue  
 declaration demagogue despicable dicta-  
 torial dilatory dilemma diploma drama  
 Persia privacy.

In one class of words the opposite error of giving the sound of *a* in *fat* instead of *a* in *fate*, is prevalent, as in *Mātron* for *mātron*.

The same error is often heard in the pronunciation of words of Hebrew, Greek or Latin origin, as in *Drāma* for *drāma*, *Achāia* for *Achāia*, *Isīah* for *Isāiah*.

### *Examples for Practice.*

Patron patriot patriotism matronly satyr

Saturn datum desideratum arcana transparent transparency azure stratum Diana Caius Isaiah Sinai.

*Note.* Patriotic patronage patronised, are exceptions.

### E.

*Errors:* The sound of *e* in *me*, for that of *e* in *met*, as in re-creant for rec-reant.

*Examples for practice:* Recreate recreation relaxation reformation heroine heroism defalcation preface recreant.

*Error.* The sound of *e* in *met*, for that of *e* in *mè*, as in es-tate for e-state.

*Examples for practice:* Esteem establish escape especially.

*For other errors, see lesson and exercises on articulation.*

### I.

*Error:* The sound of *i* in *pine*, for that of *i* in *pin*, as in Dī-rect for direct, [direct,] masculine for masculin.

*Examples for practice:* Diverge vivacity vicinage divert.

Adamantine amaranthine bitumen digress dilate digestible digest (verb) digression dilacerate dilute diminish diminution



diminutive diploma direction directors di-  
version divorce diversity diversify divest  
divinity divisible divulge feminine fertile  
finesse fiducial financier finance febrile  
hostile juvenile liquidity litigious mercan-  
tile minute minotaur minuteness minority  
philosophical philosophy piano piazza pi-  
losity reptile sinisterous.

*For other errors, see as above.*

## O.

*Error:* The sound of *o* in *no*, for that of *o* in *not*, as in Progress, process, produce (noun), extol; mispronounced Prō-gress, &c. for prog-ress, &c.

The sound of *o* in *not*, for that of *o* in *no*, as in Revolt, sloth, portrait; mispronounced Revōlt, &c. for revōlt, &c.

The sound of *o* in *no*, for that of *o* in *done*, as in Testimōny, patrimony, matrimony, nugatory, dilatory, none; mispronounced Testimōny, &c. for testimony, [testimūny].

*For other errors, see lesson and exercises on articulation.*

## U and Y.

*For errors in the sounds of these letters, see as above.*

## DIPHTHONGS.

*See as before.*

## CONSONANTS.

*D and T.*

*Error:* These letters, when they occur before *u*, sounding as in *tube*, are mispronounced in two ways :

1st. Through carelessness or affectation, they are softened too much, as in *Ejucate* and *nachure*, for *edjucate* and *natchure*.\*

2d. From a fastidious care to avoid this sound, they are pronounced in a separate and analytic manner, which wants fluency and freedom; thus, *Ed-u-cate* and *nat-ure*.

*Examples for practice:* Educate education creature feature arduous virtue virtuous fortune spiritual spirituous signature individual gradual graduate naturally.

*For other errors, see as before.*

*Error:* The sounding of *h*, when it

\* The true sounds of these letters, when they occur as above, cannot be easily expressed to the eye. The *d* and the *t* however, should be softened but very little. A slight softening of these letters in the above situation, is natural and appropriate; as we may find by adverting, to the unaffected pronunciation of such phrases as 'would you,' 'could you,' 'intreat you,' containing a similar combination of sounds. It is the excess, and not the thing itself, that is to be avoided here.

ought to be *silent*, as in *Humor*, *hostler*, *hospital*, *humble*; for 'umor, &c.

*For other errors, see as before.*

*The errors commonly made in the sounds of the other consonants, are mentioned in the lesson and exercises on articulation.*

### ACCENT.

Accent is the force with which we pronounce the most prominent syllable of a word, as in the syllable *man*, in the word *man*'fully.

Errors in accent consist in transferring it to syllables on which it is not authorised by present custom, or established usage, as in *Con*'template for *contem*'plate *con*'tents (noun) for *conten*'ts; and in giving undue force to unaccented syllables, as in *affec*'tion for *affec*'tion.

The former class of errors is to be corrected by reference to the dictionary, in the manner already mentioned. The following words may serve as specimens of common faults in accent.

*Dissyllables*, erroneously accented on the *first* instead of the *second* syllable: Detail retail recess access. *Polysyllables*, erroneously accented on the *second* syllable instead of the *first*: Acceptable commendable. The accent on the second syl-

lable of these words is entirely obsolete; and the attempt to revive it, although favoring harmony of sound, is in as bad taste as the introduction of obsolete words in writing, or the adoption of antiquated fashion in garments.

*Polysyllables*, erroneously accented on the *first* syllable instead of the *second*: Contemplate compensate extirpate.

The fault of improper force on unaccented syllables, arises from prolonging the vowel in such syllables. This error is illustrated in the incorrect sound of the initial *a*, as in *ā*bandon for *ă*bandon: It occurs also in the following and similar words: Attract attraction detract deduce deduct deduction detraction delusive deride derision relate remit remember review addition;—mispronounced att'ra'ct, détra'ct for attra'ct, detra'ct, &c. This fault should be carefully avoided, as imparting to words, a childish or mechanical accent in the style of early lessons at elementary schools.

The English language differs from others in no point more strikingly than in the peculiar force of its accent, which seems almost to absorb the enunciation in reading or in speaking—particularly the latter. This characteristic is no doubt often carried to excess, through carelessness and inattention, and produces a faulty obscurity of articulation in unaccented sounds. But the fault of this extreme cannot justify the opposite, which tends to *equalise* accent, somewhat in the manner of the French language. The style of pronunciation

becomes, in this way, feeble and inexpressive, by losing the appropriate native prominence of English accent.

### THE WORDS *The, By, My.*

*The*, before a word beginning with a vowel, should be pronounced with the same sound of *e* as in *Relate*: before a word beginning with a consonant, it should have the obscure sound, as in the second syllable of *eternal*; but never the sound of broad *a*.

*By*, in colloquial or very familiar language, may be pronounced short, with a sound of *y* corresponding to that of *i* in the word *it*, and not as sometimes heard, to the *e* of *me*. But generally the *y* should be full.

*My* should always be pronounced with the short sound of *i*, mentioned above, unless in emphatic expression or in solemn style; and, in the latter, only in phrases directly associated with solemnity, as in the following: 'my God.' Familiar phrases, even in serious or solemn style, should retain the short *y*; thus, *Mȳ* hand, *mȳ* heart, *mȳ* mouth,—not *mȳ* hand &c.—So also in phrases of address, *mȳ* lords, *mȳ* friends, *mȳ* countrymen, &c.—not *mȳ* lords, &c. The word *myself* should never have the long *y*.

### THE TERMINATION *ED.*

In the reading of the Scriptures, the solemnity and antiquity of the style are supposed by some to require, or at least to authorise, the sounding of *e* in such words.—This, however, is a matter of taste merely, and should never be extended to other reading.

The preceding illustrations of errors in pronoun-

cing are intended rather to suggest the necessity of the dictionary exercise already prescribed, than to give a full list of mispronunciations. Many important classes of faults in pronouncing are included in the lesson and exercises in articulation, which it may be useful to repeat before commencing the exercise from the dictionary. This exercise may be performed, to great advantage, by the use of the slate and pencil; the scholars in a class writing, at the dictation of the teacher, a column or more of words, and, on a column opposite, the orthoepy or actual pronunciation of each. It may afford a useful variety in the form of exercise, to write occasionally the orthoepy alone, as a discipline of the ear, or rather of the mind, in quickness and accuracy of attention.

## APPENDIX.

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### *Mode of Enunciation required for Public Reading and Speaking.*

A correct enunciation is the fundamental quality of a distinct and impressive elocution. It is an attainment of great value, for the ordinary purposes of communication; but it becomes doubly important in the act of reading or speaking in public, whether we advert to the larger space which must be traversed by the voice, or the greater moment of the topics of discourse which are usual on such occasions. The appropriate style of modern eloquence is that of intellectual more than of impassioned expression; and enunciation being, of all the functions of the voice, that which is most important, to the conveyance of thought and meaning, it justly requires, in the course of education, more attention and practice than any other branch of elocution.

A distinct articulation, regarded as a matter of taste, or the result of a well-disciplined mind, possesses like the quality of perspicuity or clearness in writing, something more than a mere negative merit: it imparts to speech a positive propriety and gracefulness, for the want of which nothing can compensate. In the English language, especially, it is an invaluable accomplishment; as our frequent consonants, and difficult combinations of sound, while they render an accurate enunciation essential to intelligible expression and natural fluency of speech, tend to betray the organs into a defective and inarticulate mode of utterance,—a result which may be observed in the habits of the illiterate and the uncultivated, wherever the English language is spoken. Nor is erroneous habit in this particular confined to the uneducated: it extends, in consequence of defective initiation in the English language, to the business of the professions, and the exercises of literary insti-

tations; and until a change, in this respect, is effected in the modes of early instruction, a good enunciation must remain to be the fruit of individual exertion and of self-cultivation.

To aid such efforts is the object, in part, of this manual; and the lessons and exercises prescribed in the preceding pages, although primarily designed for the elementary discipline of young learners, will also, it is hoped, serve the purposes of preparatory practice for public reading and speaking, if attention is given to the following explanations and suggestions.

Distinct enunciation depends, as already mentioned, on the true and forcible action of the organs of speech. Regarded in connexion with the exercise of reading or speaking in public, it requires, 1st, *the preparatory act of drawing a full supply of breath*, that the lungs may be freely expanded, and a sufficient volume of air obtained for the production of strong and clear sound;\* 2d, *a vigorous emission, or expulsion, of the breath*, to give force and distinctness to the action of those organs which render sound articulate; 3d, *an energetic, deliberate, and exact execution, in the functions of the glottis, the palate, the tongue, the teeth, and the lips.*† It is from the combination of all these qualities of articulation, that the ear receives the true and perfect sound of every letter and syllable; and the mind, the exact form and meaning of every word; while a failure in any of these points, is attended by a weak and inefficient voice, or a defective and indistinct utterance.

The qualities requisite to distinct enunciation naturally belong to all human beings in the possession of health, and under an adequate impulse of the mind: they are especially characteristic of the activity and elasticity of youth, when not perverted or depressed by arbitrary modes of education, or when uncorrupted by bad example and neglect. Instruction and practice, however, are requisite to develope and confirm these natural

\* This act is naturally and unconsciously performed by persons whose organisation is happily adapted to vigorous exercise of voice. It easily becomes a habit, even with the infirm, if due attention is devoted to it. It facilitates inexpressibly the exertion necessary to public speaking; and the neglect of it is a great cause of internal exhaustion and injury.

† These details might seem too minute, were it not for the obvious fact that the prevailing style of articulation, even at school and college exhibitions, is such, that all words containing the soft sound of the letter *r* are uniformly deprived of that letter. Thus we hear universally *fa'm* for *farm*, *wo'ld* for *world*, &c. and the letter *s* is not unfrequently uttered with the coarse sibilation of the inferior animals, rather than the appropriate sound of human speech.



good tendencies; but such aids become indispensable when the habits of enunciation have, through unfavorable influences, been stamped with error, or when individuals have commenced a course of study preparatory to a profession which requires correctness and fluency in public address.

A habit of *drawing a full breath*, has been mentioned, as the first preliminary to energetic and distinct enunciation. This point will, perhaps, be more clearly understood, and its value more distinctly perceived, by adverting to the circumstance, that many speakers, (adults, through the influence of neglected habit, and the young, from agitation or embarrassment,) begin to speak without a full supply of breath, or an entire inflation of the lungs, and that the mechanical impulse of delivery commonly carries on the action of the voice, without leaving opportunity for a full supply of breath to be drawn in the course of a whole exercise. The lungs are thus exhausted and injured, by being required to furnish, (what they have not actually received,) a volume of air sufficient to create and sustain a strong articulate utterance. The whole style of a speaker's elocution is thus rendered feeble, indistinct, and unimpressive. A due attention to the student's habits of breathing, will do much towards enabling him to speak or read with ease and distinctness, as well as to acquire a full and habitual energy of voice, and a permanent vigor of the organs of speech.\*

The second requisite to distinct articulation, is a *forcible expulsion of the breath*. Animated conversation, on subjects interesting to the mind, and especially when a numerous company is addressed; furnishes an idea of what is meant by expulsive or forcible utterance; and the voice of a sick person,—of an individual in health, when fatigued,—of a person overwhelmed with grief, shame, or embarrassment,—may serve to illustrate the opposite quality of speech,—a faint and ineffective mode of expression. The act of public communication by oral address, requires a vigorous exertion of the organs,—a thing equally essential to animation and interest in the speaker, and to the physical possibility of his voice being heard, or his words understood by his audience. To produce an energetic and

\* The exercise of reading or speaking in public must necessarily be exhausting, when this point is neglected; and it is no less capable of becoming easy, salutary, and invigorating, if this circumstance receive due attention, and the supply of breath be frequently renewed by advantage being taken of every slight pause, while the chest is always kept fully expanded.

distinct articulation, the breath must be forcibly expelled as well as freely inhaled:—a full volume of air must be transmitted, *with great force*, to the minor organs of speech, which give a definite character to sound.

Where the forcible emission of the breath is neglected, a grave and hollow voice, yet feeble and languid in its execution, is unavoidably contracted, by which the speaker's internal energy is much impaired, and the natural effect of his delivery is lost. A strong and adequate utterance, on the contrary, carries the voice outward, and causes it to reach with ease, and with full effect, over a large space. In the practice of young learners, it should receive full attention, as an easy and natural means of strengthening the voice, and rendering it clear and distinct. As a mode of physical exercise, it is conducive to inward vigor, and to general health; and as an accomplishment in elocution, it is of the utmost consequence to the appropriate expression of elevated sentiment and natural emotion.

This kind of vocal force, however, must be carefully distinguished from that of calling or vociferation, with which it has little in common, but which is habitually exemplified by some public speakers, who indulge an undisciplined and intemperate energy of feeling or of voice, and by children, generally, when reading in a large room. It produces the style of utterance which most people erroneously adopt in conversing with a deaf person.

Contrasted with a natural and habitual tone, this mode of utterance has a false note, and an effect altogether peculiar to itself: it is the tone of physical effort transcending that of mental expression. True force of utterance, on the other hand, keeps the tone of meaning predominant, and preserves the whole natural voice of the individual, while it increases its energy. It differs from the tone of private conversation solely in additional force, and a more deliberate and distinct expression. It is the want of this style of utterance which creates formal and professional tones, or what is not unjustly called a school tone.

The third constituent of good articulation, is to be found in *the proper functions of the glottis, the palate, the tongue, the teeth, and the lips*. These organs divide and modify the voice into distinct portions of sound, constituting letters and syllables, and consequently require *energy and deliberateness*, or due force and slowness, along with *perfect precision*, or exactness, in their action.

*Energy* in the play of these *minor organs* of speech is, a quality entirely distinct from *loudness* or mere force in the emission of the voice. A sound may come from the lungs and the throat with great vehemence, and yet be very obscure in its peculiar character, because not duly modified by the tongue. The voice of a person under the excitement of inebriation, furnishes, sometimes, a striking illustration of this distinction. Strong emotion and great loudness of speech, are, from a cause somewhat similar, not favorable to clear expression of meaning, but often have a contrary effect; the violence of feeling and of utterance preventing the true and accurate formation of sound. Energy of articulation, on the other hand, consists in the force with which the constituent sounds of every word are expressed by the exertion of their appropriate organs. It may exist with very little of mere loudness. It sometimes gives indescribable power to a bare whisper. It is the quality which gives form and character to human speech, and constitutes it the appropriate vehicle of intellect; although from languor or carelessness of habit, it is too seldom exemplified in delivery.

The next point to be observed, in the action of the organs, is *deliberateness* or *due slowness*, the medium between hurry and drawling,—faults which are a great hinderance to distinctness; the former producing a mass of crowded and confused sounds which make no distinct impression on the ear, and leave no intelligible trace on the mind; and the latter causing the voice to lag lazily behind the natural movement of the mind's attention, with an unmeaning and disagreeable prolongation of sound, which takes away the spirit and the significance of speech. The degree of slowness required for an accurate and distinct enunciation, is such as to leave sufficient time for the true and complete formation of every sound of the voice, and for the deliberate and regular succession of words and syllables, but is free from any approach to languor and drawling.

Force and slowness, however, are not the only qualities essential to distinct articulation. There must be, in addition to the right degree of these properties, a due attention, in every instance, to the nature of the sound to be produced, and to that exertion of the organs which is adapted to its exact execution. Articulate utterance requires, in other words, a constant exercise of discrimination in the mind, and of *precision*, or accuracy, in the movements of the organs of speech. A correct articulation, however, is not labored and artificial in

its character. It results from the intuitive and habitual action of a disciplined attention. . It is easy, fluent, and natural; but, like the skilful execution of an accomplished musician, it gives forth every sound, even in the most rapid passages, with truth and correctness. A good enunciation gives to every vowel and consonant its just proportion and character; none being omitted, no one blending with another in such a manner as to produce confusion, and none so carelessly executed as to cause mistake in the hearer, by resemblance to another.\*

The *faults* most common in articulation, were mentioned at the beginning of the first lesson. They may be briefly recapitulated as consisting in *feebleness of expression*, arising from deficiency in organic exertion; *omission*, occasioned by rapidity; and *obscurity*, by inadvertency and negligence; all contributing to render the voice unintelligible or indistinct. The faults opposed to these are not so prevalent nor so objectionable, in regard to their influence on audible and clear expression, but are very unfavorable in their effect, owing to the associations inseparably connected with them: they consist in undue force and prolongation of sound, on accented syllables; and a fastidious precision or undue prominence, in those which are unaccented. These faults create an inexpressive, drawling, and childish utterance, or an artificial and affected style, which is repugnant to natural feeling and good taste.

The former of these two classes of faults, (exemplified in such enunciation as *anim'l* for *animal*, *momunt* for *moment*, &c.) strikes the ear of taste as coarse and careless; while the latter, which throws half the accent on the last syllable, and creates the Latin word *an'imal'*, or the French style of *mo'-ment'*, destroys the natural rhythm of spoken language, and substitutes for it a languid and tedious succession of mechanical sounds. The appropriate style of English accent is peculiarly forcible and prominent, leaving unaccented sounds very slight to the ear. The excess of this disproportion, is what may be called a natural fault; but the least deviation from this tendency of utterance, and, especially, any approach to an opposite extreme, produce a foreign accent.

The worst and the most prevalent of all faults, however, are

\* The exercises on enunciation, in the first part of this volume, are classed with reference to the different organs which they call into action. This arrangement was adopted with a view to the cultivation of strict accuracy of habit in articulation.

those of omitting and obscuring unaccented sounds, through rapidity and negligence of articulation, which render it impossible to receive rightly the sense of what is read or spoken; since they prevent the possibility of articulate distinctions in the voice, and of corresponding discriminations by the ear. The great object of speech is thus, to all intents, lost; for the reader or speaker is not understood.\*

The subject of enunciation has thus far been regarded chiefly as a physical exercise, or a mechanical function of the organs of speech. It will now be briefly considered in connexion with the expression of thought and feeling. Contemplated in this view, it requires attention to the following particulars, *force, pitch, and time*, or rate of utterance.

*Force.* The distinction has been already made between the force of vociferation, and that of energetic articulation. The former was mentioned as arising from peculiar *physical circumstances*, and as being inapplicable to public speaking. Another kind of force equally inappropriate, but habitually adopted by some speakers, was also alluded to,—that arising from *violence of emotion*. This style of utterance, from whatever kind of feeling it arises, is as unsuitable in addressing a public assembly as a private circle, or even an individual; although it may be very natural and appropriate in poetic or dramatic recitation, which often implies an expression of the extremes of human feeling. The proper force of voice for public delivery, has been mentioned as most nearly exemplified in animated conversation, addressed to a numerous company in a large room. This style of utterance possesses *the energy of sentiment*; embracing the mental influence of *thought and feeling*, blended with the physical influence of *space*. It is by departing from this manner, and approaching to that first mentioned, that those faulty and unnatural tones are produced, which have become prevalent in professional and public performances.†

\* To students whose habits of enunciation require correction, it may be useful to repeat daily some of the tables which form the elementary exercises, and to review all, before proceeding farther in the appendix.

† The progress of public taste is strikingly evinced in the change which has been effected in the tones of pulpit delivery, so far as regards an imaginary and prescribed solemnity of modulation. But much remains to be done, in the way of reformation, before the general manner of professional address can be brought to its proper standard,—that of *conversing in public*.

*Directions for practice.* The 'exercises on force of utterance,' which occur at the close of the appendix, may be practised as follows.

The exercises on 'shouting and calling' should be repeated daily, with the utmost attainable force; their purpose being to strengthen the organs, and impart volume and power of voice.

The exercises on 'force of emotion' may be managed in nearly the same way. Their chief use is to facilitate strength of expression, in passages marked by great vehemence.

The exercises on 'declamatory force,' or the appropriate style of public speaking on subjects of importance and interest, must be carefully preserved from the violence of tone belonging to the preceding exercises, and should be strictly confined to the natural manner of earnest conversation with a distinct and impressive utterance.\*

The exercise on 'moderate and conversational force,' should not fall short of the energy of voice required for conversing in public, but should preserve that moderation of utterance, which distinguishes the ordinary occasions of conversation from those of peculiar interest.

\* The mode of utterance which appropriately belongs to public speaking, is that to which all learners, except the very youngest, should be accustomed, for its mental, not less than its physical, advantages; since the voice may, by early training, be formed to any desirable point of strength and pliancy, and a distinct, energetic utterance is favorable to strong and clear impressions on the mind of the reader or speaker himself, as well as of those who are addressed. Youth is the propitious season for the formation of habit; and the practice of vigorous exercise of voice, in early years, lays the foundation of facility in professional effort, in after life. But, aside from these general considerations, the necessity of the case, in the size, merely, of most public school-rooms, furnishes an immediate reason for the assiduous cultivation of a forcible and natural enunciation, in school exercises. The habits which generally prevail in school reading, are a bawling or a feeble utterance, and a formal tone; and these defects are necessarily transferred to the higher stages of education, and to the habits of professional life.

Students whose voices are fully formed, and therefore not exposed to injury from great exertion, would do well, in their daily practice, to carry their force of voice, not only to the utmost possible limit of exercise in public buildings, but even to that required in addressing a numerous assemblage in the open air. Exercise of this sort gives great freedom of utterance, and general command of voice; in practising on a smaller scale.

Students who labor under organic weakness, and learners whose voices are in the stage of transition to the grave tone of adult life, should commence the practice of such exercises with a moderate force, and proceed, by degrees, to the utmost extent of loudness. An abrupt commencement of force might, in some cases, occasion injury to health, or to the voice.

The exercise on 'subdued force' should be read in a style approaching to a whisper; and that on 'whispering' should be performed in literal correspondence to its designation. The intention of these two forms of exercise, is, to perfect the student's command of his voice, and to enable him to retain distinctness of enunciation, while he lays aside loudness.

The most difficult of these exercises are those on declamatory and conversational force; the former of which is apt to become a compound of chanting and calling, and the latter to drop down into the feebleness of private conversation. The result, in the one case, is the common arbitrary and mechanical tone of oratorical occasions and professional performances, a tone prescribed by mere custom and ill cultivated taste; the force of which adds nothing to meaning, or to genuine emotion, but serves merely to express, in a formal way, the misdirected excitement of the speaker. In the other case, an over familiar or fireside tone of voice is incurred, which is altogether at variance with the seriousness and the dignity of public address.

The daily repetition of the various stages of utterance exemplified in the exercises on force, will serve to maintain vigor and pliancy of voice, and preserve a disciplined strength and facility of utterance. The elementary practice of the examples should not be relinquished, till a perfect command is acquired of every degree of loudness. The succession of the exercises should occasionally be varied, by practising them in inverted order; and care should be taken to preserve, in the expression of each, that perfect distinctness of articulation without which force of utterance becomes useless. Full impressions of the importance of preparatory discipline will be needed, to induce the student to carry on this department of practice with that vigorous and persevering application which it requires. The advantages of the attainment in view, however, are of the utmost consequence to the health and vigor of the corporeal frame, the perfection of the organs of speech, the distinctness of enunciation, the adequate expression of thought, and the appropriate influence of feeling. The customary tones of public speaking are generally assumed through inadvertent imitation, or adopted by misguided taste, and are equally defective and injurious; whether we regard the speaker himself, the sentiments which he utters, or their influence on the minds of others.

*Pitch.* Few faults of professional speaking have a worse effect, than the *grave and hollow note* of voice, into which the studious and the sedentary are peculiarly apt to fall, in public address. A deep and sepulchral solemnity is thus imparted to all subjects, and to all occasions, alike. The free and natural use of the voice is lost; and formality and dulness become inseparably associated with public delivery on serious subjects; or the tones of bombast and affectation take the place of those which should flow from earnestness and elevation of mind. The young catch by involuntary imitation the intonation of adults; and hence the prevalence of false and hollow utterances, in the declamation at schools and colleges,—a style of voice which often seems on a sudden to convert the youthful speakers into grave and formal personages, somewhat advanced in life.

The false pitch now alluded to, is attended with many injurious consequences: it leads to a faint, inaudible, or indistinct utterance, an exhausting mode of emitting the voice, which impairs the action of the lungs and the vigor of health; add to which a formal and tedious monotony of speech, preventing the natural tones of the voice, and their appropriate influence.

*The true pitch of the voice, for every individual, is that to which he inclines in animated conversation.* The prevailing seriousness of feeling which naturally belongs to the expression of the voice, in the utterance of the sentiments commonly introduced in public discourses, may appropriately incline the tone to a lower strain than is usually heard in conversation on ordinary subjects. But the common error is to exaggerate this tendency of voice, and to create a different mode of speech from what is natural and habitual to the speaker; so that the professional man and the individual are not the same being,—if we judge by the tone and expression of the voice.

The opposite fault of a *high and feeble note*, has a very unfavorable effect on the ear, owing to the associations with which it is accompanied. It divests a speaker's whole manner of manliness and dignity, and renders his utterance much less impressive and distinct than it would otherwise be.

The various kinds and degrees of emotion require different notes of voice for their appropriate expression. Deep feeling produces low tones; joyful and elevated feeling inclines to a



high strain; and pity, though so widely differing in force, is also expressed by the higher notes of the scale. Moderate emotion inclines to a middle pitch.

The exercises on pitch are intended to produce the effect of contrast, and to guard the ear against the undue prevalence of any note unauthorised by meaning or emotion, or tending to create indistinctness of utterance. The appropriate note of each class of exercises will be most correctly given in practice, by allowing full scope to the particular emotion which, in each instance, affects the pitch of the voice, and otherwise determines or modifies the prevailing tone. In this, as well as in other departments of elocution, it is the degree of *mental attention and interest* in what is read or spoken, that favors felicity and truth of mechanical execution. The exercises on pitch should be attentively practised, till the power of easy transition from one class to another, in inverted as well as regular order, is fully acquired, and the appropriate key-note of any emotion can be struck with certainty and precision, while the natural compass of the student's voice is strictly regarded, and a strong and clear articulation carefully preserved.

*Time.* The utterance of successive sounds requires, in every form of speech, a certain *rate*, or *proportion of time*, occupied in the formation of each element of sound, and in the intervals which elapse between the elements, in their natural and proper succession. A given time is necessary to distinct and intelligible utterance. Deep and solemn emotion requires a slow expression; and a deliberate manner is indispensable to a serious and impressive delivery; while animation and earnestness naturally incline to a degree of quickness in utterance, without which speech is apt to become languid and dull.

The extremes of *dawdling* and *rapidity* are the common faults in time; the former unavoidably associated with laziness of habit and inefficiency of voice, and the latter with carelessness and a want of self-command, if not of a strong and clear conception of what is uttered.

The intention of the exercises under the head of time, is, to enable the student to acquire a perfect command of his rate of utterance, with a view to the distinct communication of thought, and the appropriate expression of feeling. To effect this purpose, the various classes of exercises, from the slowest to the quickest in rate, should be frequently and carefully

practised, in inverted order, as well as that in which they are arranged in the book.

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## EXERCISES ON FORCE OF UTTERANCE.

### *Shouting and Calling.*

1st. *Example.* 'Liberty! freedom! Tyranny is dead:  
Run hence, proclaim, cry it about the streets!'

2. 'Rejoice, you men of Angiers, ring your bells!  
King John, your king and England's, doth approach:  
Open your gates, and give the victors way!'

### *Force of Emotion.*

1. 'On, ye brave  
Who rush to glory or the grave!  
Wave, Munich, all thy banners wave,  
And charge with all thy chivalry!'
2. 'Strike till the last armed foe expires,  
Strike for your altars and your fires,  
Strike for the green graves of your sires,  
God, and your native land!'

### *Declamatory Force.*

1. 'These abominable principles, and this more abominable avowal of them, demand the most decisive indignation. I call upon that right reverend and this most learned bench, to vindicate the religion of their God, to defend and support the justice of their country. I call upon the bishops to interpose the unsullied sanctity of their lawn, upon the judges to interpose the purity of their ermine, to save us from this pollution. I call upon the honor of your lordships, to reverence the dignitv

of your anathema, and to maintain your oaths. I call upon the spirit and humanity of my country, to vindicate the national character.'

2. 'What's hallowed ground? 't is that gives birth  
To sacred thoughts in souls of worth.  
Peace, Independence, Truth! go forth  
Earth's compass round,  
And your high priesthood shall make earth  
All hallowed ground.'

3. 'One great clime,  
Whose vigorous offspring by dividing ocean  
Are kept apart, and nursed in the devotion  
Of Freedom, which their fathers fought for, and  
Bequeathed—a heritage of heart and hand,  
And proud distinction from each other land,  
Whose sons must bow them at a monarch's motion,  
As if his senseless sceptre were a wand  
Fall of the magic of exploded science—  
Still one great clime, in full and free defiance,  
Yet rears her crest, unconquered and sublime,  
Above the far Atlantic!'

*Moderate and Conversational Force.*

'The Supreme Author of our being has made every thing that is beautiful in all other objects pleasant, or rather, has made so many objects appear beautiful, that he might render the whole creation more gay and delightful. He has given almost every thing about us the power of raising an agreeable idea in the imagination: so that it is impossible for us to behold his works with coldness or indifference, and to survey so many beauties without a secret satisfaction and complacency. We are everywhere entertained with pleasing shows and apparitions; we discover imaginary glories in the heavens, and in the

earth, and see some of this visionary beauty poured out upon the whole creation ; but what a rough unsightly sketch of nature should we be entertained with, did all her coloring disappear, and the several distinctions of light and shade vanish ! In short, our souls are at present delightfully lost and bewildered in a pleasing delusion, and we walk about like the enchanted hero in a romance, who sees beautiful castles, woods, and meadows ; and at the same time hears the warbling of birds, and the purling of streams ; but, upon the finishing of some secret spell, the fantastic scene breaks up, and the disconsolate knight finds himself on a barren heath, or in a solitary desert.’

*Subdued Force.*

‘ There is no breeze upon the fern,  
No ripple on the lake ;  
Upon her eyrie nods the ern’,  
The deer hath sought the brake ;  
The small birds will not sing aloud,  
The springing trout lies still ;  
So darkly glooms yon thunder cloud,  
That swathes, as with a purple shroud,  
Benledi’s distant hill.’

‘ There breathed no wind their crests to shake,  
Or wave their flags abroad :  
Scarce the frail aspen seemed to quake,  
That shadowed o’er their road :  
No cymbal clashed, no clarion rang,  
Still were the pipe and drum;  
Save heavy tread and armor’s clang,  
Their sullen march was dumb.’

*Whispering.*

‘ All silent they went, for the time was approaching,  
 The moon the blue zenith already was touching ;  
 No foot was abroad on the forest or hill,  
 No sound but the lullaby sung by the rill.’

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## EXERCISES ON PITCH.

*Low Notes.*

‘ Not a drum was heard, nor a funeral note,  
 As his corse to the rampart we hurried ;  
 Not a soldier discharged his farewell shot  
 O’er the grave where our hero we buried

We buried him darkly, at dead of night,  
 The sod with our bayonets turning,  
 By the struggling moonbeam’s misty light,  
 And the lantern dimly burning.’

*High Notes.*

‘ But thou, O Hope! with eyes so fair,—  
 What was thy delighted measure ?  
 Still it whispered promised pleasure,  
 And bade the lovely scenes at distance hail’  
 Still would her touch the strain prolong ;  
 And from the rocks, the woods, the vale,  
 She call’d on Echo still through all her song ;  
 And where her sweetest theme she chose,  
 A soft responsive voice was heard at every close  
 And Hope enchanted smil’d, and wav’d her golden hair.’

*Middle Notes.*

'My thoughts, I must confess, are turn'd on peace ;  
 Already have our quarrels fill'd the world  
 With widows and with orphans : Scythia mourns  
 Our guilty wars ; and earth's remotest regions  
 Lie half unpeopled by the feuds of Rome.  
 'Tis time to sheathe the sword and spare mankind.'  
 'We took up arms, not to revenge ourselves,  
 But free the Commonwealth. When this end fails,  
 Arms have no further use. Our country's cause  
 That drew our swords, now wrests them from our hands,  
 And bids us not delight in Roman blood  
 Unprofitably shed. What men could do,  
 Is done already. Heaven and earth will witness,  
 If Rome must fall, that we are innocent.'

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## EXERCISES ON TIME.

*Slowest Rate.*

'Night, sable goddess ! from her ebon throne,  
 In rayless majesty now stretches forth  
 Her leaden sceptre o'er a slumbering world.  
 Silence how dead ! and darkness how profound !  
 Nor eye nor listening ear an object finds :  
 Creation sleeps. 'Tis as the general pulse  
 Of life stood still, and Nature made a pause,  
 An awful pause, prophetic of her end.'

*Slow.*

'Beneath those rugged elms, that yew tree's shade,  
 Where heaves the turf in many a mouldering heap,

Each in his narrow cell forever laid,  
The rude forefathers of the hamlet sleep.'

' For them no more the blazing hearth shall burn,  
Or busy housewife ply her evening care ;  
No children run to lisp their sire's return,  
Or climb his knees, the envied kiss to share.'

*Moderate.*

' If the relation of sleep to night, and, in some instances its converse, be real, we cannot reflect without amazement upon the extent to which it carries us. Day and night are things close to us : the change applies immediately to our sensations ; of all the phenomena of nature it is the most obvious, and the most familiar to our experience : but, in its cause, it belongs to the great motions which are passing in the heavens. Whilst the earth glides around her axle, she ministers to the alternate necessities of the animals dwelling upon her surface, at the same time that she obeys the influence of those attractions which regulate the order of many thousand worlds. The relation, therefore, of sleep to night, is the relation of the inhabitants of the earth to the rotation of their globe : probably it is more ; it is a relation to the system of which that globe is a part ; and still farther, to the congregation of systems, of which theirs is only one. If this account be true, it connects the meanest individual with the universe itself : a chicken, roosting upon its perch, with the spheres revolving in the firmament.'

*Lively.*

' In thy right hand lead with thee  
The mountain nymph, sweet Liberty,

And, if I give thee honor due,  
Mirth, admit me of thy crew,  
To live with her, and live with thee,  
In unreprieved pleasures free :  
To hear the lark begin his flight,  
And, singing, startle the dull night  
From his watch tower in the skies,  
Until the dappled dawn doth rise ;  
Then to come, in spite of sorrow,  
And at my window bid good morrow,  
Through the sweet briar or the vine,  
Or the twisted eglantine.'

*Quick.*

' Now the storm begins to lower ;  
(Haste, the loom of hell prepare.)  
Iron sleet of arrowy shower  
Hurtles in the darkened air.

Ere the ruddy sun be set,  
Pikes must shiver, javelins sing,  
Blade with clattering buckler meet,  
Hauberk crash, and helmet ring.

Sisters, hence with spurs of speed !  
Each her thundering falchion wield :  
Each bestride her sable steed :  
Hurry, hurry to the field !'













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~~ANNEX LIR.~~

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Lessons in enunciation

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